

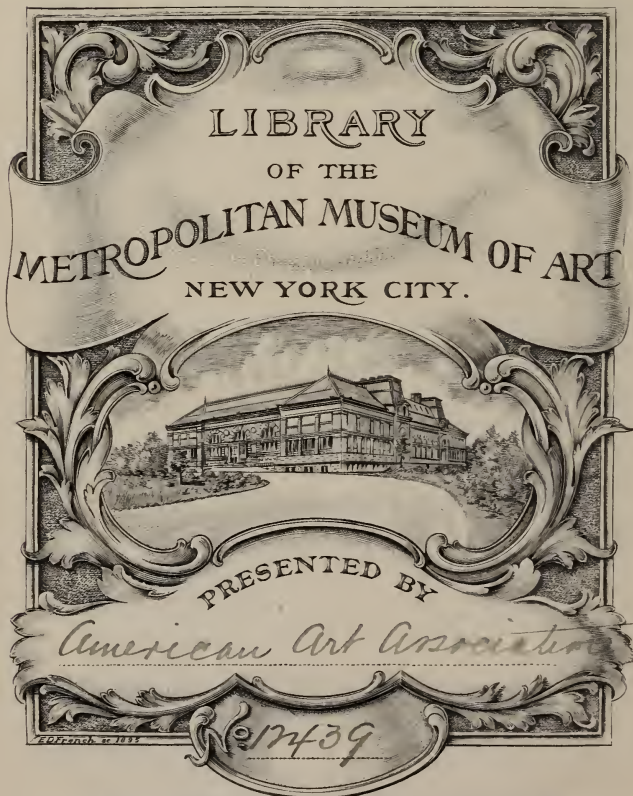
THE METROPOLITAN MUSEUM OF ART



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M42



CHINESE & JAPANESE SECTION



CATALOGUE
OF
OIL PAINTINGS
AND
WATER COLORS

BY
NATIVE JAPANESE ARTISTS

TO BE SOLD AT UNRESTRICTED PUBLIC SALE
BY ORDER OF

BUNKIO MATSUKI

ON FRIDAY EVENING, APRIL 13TH
BEGINNING AT 9 O'CLOCK

AT THE AMERICAN ART GALLERIES
MADISON SQUARE SOUTH

WHERE THE COLLECTION IS
NOW ON FREE VIEW

THE SALE WILL BE CONDUCTED BY
MR. THOMAS E. KIRBY OF
THE AMERICAN ART ASSOCIATION, MANAGERS
NEW YORK: 1906

LIBRARY OF THE
METROPOLITAN MUSEUM OF ART.

No. 12439

Presented by

American Art Association

Press of J. J. Little & Co.
Astor Place, New York

CONDITIONS OF SALE

1. *The highest Bidder to be the Buyer, and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.*

2. *The Auctioneer reserves the right to reject any bid which is merely a nominal or fractional advance, and therefore, in his judgment, likely to affect the Sale injuriously.*

3. *The Purchasers to give their names and addresses, and to pay down a cash deposit, or the whole of the Purchase-money, if required, in default of which the Lot or Lots so purchased to be immediately put up again and re-sold.*

4. *The Lots to be taken away at the Buyer's Expense and Risk within twenty-four hours from the conclusion of the Sale, and the remainder of the Purchase-money to be absolutely paid, or otherwise settled for to the satisfaction of the Auctioneer, on or before delivery; in default of which the undersigned will not hold themselves responsible if the lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the Purchaser.*

5. *While the undersigned will not hold themselves responsible for the correctness of the description, genuineness, or authenticity of, or any fault or defect in, any Lot, and make no Warranty whatever, they will, upon receiving previous to date of Sale trustworthy expert opinion in writing that any Painting or other Work of Art is not what it is represented to be, use every effort on their part to furnish proof to the contrary; failing in which, the object or objects in question will be sold subject to the declaration of the aforesaid expert, he being liable to the Owner or Owners thereof, for damage or injury occasioned thereby.*

6. *To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can, on any account, be removed during the Sale.*

7. *Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited; all Lots uncleared within one day from conclusion of Sale shall be re-sold by public or private sale, without further notice, and the deficiency (if any) attending such re-sale shall be made good by the defaulter at this Sale, together with all charges attending the same. This Condition is without prejudice to the right of the Auctioneer to enforce the contract made at this Sale, without such re-sale, if he thinks fit.*

8. *The undersigned are in no manner connected with the business of the cartage or packing and shipping of purchases, and although they will afford to purchasers every facility for employing careful carriers and packers, they will not hold themselves responsible for the acts and charges of the parties engaged for such services.*

THE AMERICAN ART ASSOCIATION, MANAGERS.
THOMAS E. KIRBY, AUCTIONEER.

PREFATORY NOTE.

In commending to the art-loving public of New York this collection of paintings in oil and water-color by a number of Japanese artists, Mr. Matsuki takes pleasure in recalling that he was one of the first to urge upon artists in his country the desirability of studying Western methods in painting and applying the lessons learned to the interpretation of the rich subjects presented in the life and the landscape of their home land. Just as Western nations have learned to appreciate the value of the lessons which Japanese art has for them and how their own art may be enriched thereby, so Mr. Matsuki was early in recognizing that Japanese artists might also profit by learning what Western art had to teach and correspondingly enhance the store of knowledge, so increasing the sources of inspiration which the studies and the traditions of centuries have accumulated for the most artistic of the world's peoples.

His counsel has been followed very extensively and has borne fruit in a new and vital spirit among Japanese artists. Owing to his friendship and encouragement not a few talented young Japanese

have found their way to Paris to pursue their studies in painting, and in his making it possible for them to lay their work before the American public they have received such substantial recognition as to enable them to continue in the courses elected. The present collection gives earnest of the value of these endeavors. In mastering Western technique these painters have brought to their tasks all the refinement, the exquisite delicacy, the fine-feeling perceptions, and in some respects the spiritual insight, of their national temperament. In certain ways they have bettered their instruction and have produced a sort of cosmopolitan blend most felicitous in promise for the arts of both East and West.

SYLVESTER BAXTER.

SALE FRIDAY EVENING

APRIL 13TH, 1906

AT THE AMERICAN ART GALLERIES

BEGINNING AT NINE O'CLOCK

AT THE CONCLUSION OF THE SALE OF THE
FRASER COLLECTION OF DRAWINGS

WATER COLORS

T. ISHIKAWA

1—Entrance to Nikko Temple

An extraordinarily impressive depiction of a famous scene—the broad steps rising between giant cryptomerias to the great bronze torii that span the way.

Height, 12½ inches; length, 18½ inches.

T. ISHIKAWA

2—Rustic Mill

Strikingly decorative composition in original disposition of lines and masses, expressing a joyous idyllic mood. The mass of wild bloom in the fore group has an effect as of floral foam from the mill-wheel.

Height, 19 $\frac{1}{4}$ inches; width, 12 $\frac{1}{2}$ inches.

T. ISHIKAWA

3—Rainy Autumn Morning

Rural roadside along a mountain cliff, the autumnal foliage dripping in the soaking atmosphere. Ishikawa is a master in the rendering of nature's moods.

Height, 12 $\frac{1}{2}$ inches; length, 19 inches.

R. KIMURA

4—Old Belfry

Picturesque tiled belfry in a summer landscape.

Height, 12 $\frac{3}{4}$ inches; length, 19 inches.

R. KIMURA

5—Maples in Takawo River

Showing bridge with rapids below. Wonderful rendering of Japanese autumnal foliage.

Height, 12½ inches; length, 18¾ inches.

R. KIMURA

6—Shinto Temple

Unique structures surrounded by stone fence on summit of hill.

Height, 12½ inches; length, 18¾ inches.

R. KIMURA

7—Toganowo Bridge

Culminating springtime of Japan. Along the banks cherry trees in full blossom.

Height, 14¼ inches; length, 21½ inches.

R. KIMURA

8—Temple of Rio-Daishi

In a Tokio suburb. Faithful rendering of the stately interior in tones that convey a most impressive idea of its solemn splendor—the clear obscurity of the dim light revealing the beauty of rich coloring, the tones of metal, the floor polished to an effect of liquid surface like a calm lake: the peaceful harmony of the place.

Height, 21 inches; length, 28½ inches.

R. KIMURA

9—Temple Interior, Ikegami

Altar on left; on the right a group of scripture stands of red lacquer—receptacles for sacred manuscripts, their texts chanted in the ceremonies.

Height, 13 inches; length, 19½ inches.

R. KIMURA

10—Ikegami Temple

Characteristic interior, with famous old oak doors. Broadly illumined by the clear, temperate light of midday in summer.

Height, 12½ inches; length, 19½ inches.

R. KIMURA

11—A Corean Castle by River

Showing a cliff and glimpse of river Dai-doko. Two Coreans standing on the bank.

Height, 13 inches; width, 9½ inches.

H. YOSHIDA

12—First Light in Japan

In Japan, the place where the light of morning first strikes is the summit of Fuji, which, as here depicted, towers above its girdle of clouds, bright in white purity, while the world below slumbers in twilight shadows.

Height, 19 inches; length, 26 inches.

H. YOSHIDA

13—A Moonlit Shore

Japanese fishing vessels on the beach showing against the moonlit water.

Height, 13 inches; length, 19½ inches.

H. YOSHIDA

14—Summer Evening

View of Kasumi Lake, Japan. Pleasing rendering of cloud and reflection on the lake.

Height, 12½ inches; length, 17 inches.

H. YOSHIDA

15—Summer Morning

Ray of rising sun glimmering through thick camphor-tree forest. Superb rendering of the foliage.

Height, 19 inches; length, 24¾ inches.

H. YOSHIDA

6—Moonlight after Rain

Superb atmospheric quality of early autumn in Japan. None other than this artist in Japan can portray such subjects in a manner so masterly.

Height, 19 inches; length, 24¾ inches.

H. YOSHIDA

17—Snow in Tabata

Village is heavily laden with fallen snow
and a hunter passing through the street.

Height, 19 inches; width, 12½ inches.

MISS F. YOSHIDA

18—Summer Moonrise

The moon is rising in the early summer
twilight over a wide marsh, a lotus-pond in
the foreground.

Height, 19 inches; length, 26 inches.

MISS F. YOSHIDA

19—A Lotus Pool

A sylvan pool with lotus in flower in the
gray light of dawn.

Height, 12½ inches; length, 19 inches.

MISS F. YOSHIDA

20—An Azalea Garden

A sloping garden filled with a splendor of
azaleas in full bloom. Path with stone steps
leading to tea-house.

Height, 13½ inches; length, 19½ inches.

MISS F. YOSHIDA

21—Chrysanthemums

An autumnal garden, coveted pride of a farmhouse.

Height, 17 inches; width, 13 inches.

MISS F. YOSHIDA

22—A Tea-house in Autumn

Tea-house under sheltering Gingo-tree.
Gorgeous chrysanthemums blooming at the right.

Height, 17 inches; width, 13 inches.

MISS F. YOSHIDA

23—Lotus Pond

Early in May the lotus has not yet bloomed,
but irises in their full glory fringe the edge
of the pool.

Diameter, 18 inches.

MISS F. YOSHIDA

24—Rustic Tea-house

A wayside tea-house in springtime embowered with wistaria in full bloom; and an ancient monument in right foreground. Soft and brilliant coloring, and delicate atmospheric quality.

Height, $13\frac{3}{4}$ inches; length, $19\frac{1}{2}$ inches.

MISS F. YOSHIDA

25—Wayside Cottage

A cottage by a country roadside. Gay-hued fabrics hang in the porch. In the left foreground clumps of azaleas and white lilies lend charm to the scene.

Height, $10\frac{1}{2}$ inches; length, $14\frac{1}{2}$ inches.

K. MIYAKE

26—Fuji in Summer

The mountain's lofty cone is seen above the drifting clouds that mantle its base; this vaporous curtain as it closes the distance only intensifies the breadth of the wide landscape in shadow and sunshine, expressed with the definiteness characteristic of the artist.

Height, $12\frac{1}{2}$ inches; length, 19 inches.

K. MIYAKE

27—Tsunohazu Grove

An oak grove on a hill and a path leading along the slope.

Height, 13½ inches; width, 10 inches.

K. MIYAKE

28—Tone River

Early autumn. Cold wind, foretelling the approach of winter.

Height, 18½ inches; width, 12 inches.

K. MIYAKE

29—Stormy Dawn

A rice-farm with wide levels under a stormy morning sky. A rendering of remarkable power, Turneresque in suggestion. This picture was laureated at the recent exhibition of the Imperial School of Fine Arts, Tokio.

Height, 9 inches; width, 12 inches.

K. MIYAKE

30—A Rustic Corner

A wayside farmhouse. A notable study in tone, a scale of soft warm browns pervading the whole.

Height, 20 inches; width, 13 inches.

K. MIYAKE

31—Temple Interior

Great globe-like and cylindrical lanterns hang from the dark timbers of a lofty roof, with numerous banner-like inscriptions below. A woman kneels in prayer before an altar; beyond is a glimpse of the temple garden. Strong, resonant coloring, with rich contrasts admirably harmonized.

Height, 19½ inches; width, 13½ inches.

K. MIYAKE

ter the Rain

A wide sunlit meadow of tender green bordered by woodland.

Height, 9¾ inches; length, 13¾ inches.

K. MIYAKE

33—The Bay Shore

The soft sands of a beach, wide and sunlit, make a strong contrast with the intense shadows of a frowning bluff.

Height, 12½ inches; length, 19 inches.

K. MIYAKE

34—The Brook

In a green summer landscape the calm surface of a brook with high banks reflects the glow of a sunset sky.

Height, 28 inches; width, 19 inches.

K. MIYAKE

35—An Inlet

A wild rocky coast at the entrance of an inlet looking out to sea, a single sail gleaming on the horizon. The cliffs of the precipitous shore have a ruddy glow in strong contrast to their verdurous heights.

Height, 10½ inches; length, 13½ inches.

K. MIYAKE

36—Clouds about Fuji

The great mountain stands mostly enveloped in clouds. The rolling plain with its broad reaches of greens in bands of shadow and sunshine enhances the impressiveness of the awe-inspiring solitude that pervades the scene.

Height, 12 inches; width, 8½ inches.

K. MIYAKE

37—Yodobashi in Winter

The artist's favorite place; the river is frozen; a solitary bridge and farmhouse are seen in distance.

Height, 19 inches; length, 28 inches.

K. MIYAKE

38—Midsummer in Shinano

The open, rolling upland of the highest part of Japan; the land under cultivation at all possible parts of its broken contours. The Asama range closes the distance with its sunlit blueness under the clear calm sky.

Height, 9½ inches; length, 13 inches.

K. MIYAKE

38A—A Sylvan Stream

Vista up a clear-flowing stream that courses through sunlit woods golden with the hues of early November.

Height, 18 inches; width, 11 inches.

K. MIYAKE

39—October

Autumn landscape in Japan. The brilliant orange of the trees on the left in contrast with the still verdurous hue of the more distant group on the right.

Height, 12 inches; length, 18¾ inches.

K. MIYAKE

40—Shinziku River

Winter scenery characteristic of the artist: snow-covered banks, in contrast to the glow of the sky.

Height, 18½ inches; width, 12 inches.

K. MIYAKE

41—Country Road

This scene depicts a woodland road in early spring.

Height, 12½ inches; width, 8¾ inches.

K. MIYAKE

42—September

Japanese autumn scene; the woodland foliage just turning from its fullest green. Tawny ripened herbage in foreground; in distance, far-reaching expanse of meadow, yellowish-green in sunlight and shadow.

Height, 9¾ inches; length, 14 inches.

M. KOSUGI

43—At Liao Yang

Japanese soldiers at breakfast in camp just outside Liao Yang shortly after its capture in the great battle. In the background is the crenellated line of the city's wall, broken by the structure of a gateway, the whole in shadowy silhouette against the flushed morning sky. The painter served in the Japanese army and his picture is an accurate presentation of a scene in one of the world's greatest conflicts.

Height, 15½ inches; length, 21 inches.

M. KOSUGI

44—Near Liao Yang

An episode of the great battle. A squad of Japanese soldiers cautiously emerging from a village gate and clambering a wall as directed by their comrade on the roof.

Height, 12½ inches; length, 19 inches.

H. YOSHIDA

45—Fuji in Winter

Early morning; the shadow side of the mountain, definitely revealing itself in the clear pallor of the dawn, contrasts with the soft warmth of the waxing light in the eastern sky. Of all modern landscapists in Japan Yoshida is preëminently the painter of Fuji. He knows the mountain intimately in every part and loves it correspondingly with a painter's passion for a cherished subject. This picture therefore combines with a topographical fidelity of depiction the profoundly imaginative qualities that belong to a theme that is a part of the very national existence.

Height, 15½ inches; length, 23 inches.

H. YOSHIDA

46—Dawn in New England

Late November. A green swampy meadow fringed by woodland, the pale morning light glimmering beyond the bare trees. Exquisite atmospheric quality.

Height, $6\frac{1}{2}$ inches; length, $9\frac{1}{4}$ inches.

H. YOSHIDA

47—Senju River in Winter

A delicate unity in the almost monochrome quality of white and brownish gray in a soft winter atmosphere.

Height, $12\frac{1}{4}$ inches; length, 19 inches.

H. YOSHIDA

48—November Dawn

Farm-buildings amid trees in the dawn of late November. Delicate tone of greenish gray.

Height, $13\frac{1}{2}$ inches; length, $20\frac{1}{2}$ inches.

H. YOSHIDA

49—"Ten o'Clock, and All's Well"

Tea-houses on the shore cheerily lighted in
the moonlit calm of late evening.

Height, 12 inches; length, 18 inches.

H. YOSHIDA

50—Poultry Feeding

A familiar subject, with animated action
and diversified coloring.

Height, 10¼ inches; length, 14¼ inches.

H. YOSHIDA

51—Dawn in Tsuchiura Village

Farmhouse near pond; waters of the pond
starred with dog-lilies.

Height, 19 inches; length, 24¾ inches.

H. YOSHIDA

52—Dawn in the Country

Sun rising through misty gray clouds.

Height, 13½ inches; length, 19½ inches.

H. YOSHIDA

53—Cherry-blossoms

A characteristic scene. A wayside cottage beneath a group of cherry trees in full blossom. An enchanting atmosphere of soft springtime warmth after the heavy rain that has filled the road with its pools.

Height, 13½ inches; length, 19½ inches.

H. YOSHIDA

54—Iris and the Dawn

An iris garden under the light of dawn spreading dimly in the distance with a haze-like blueness of rare poetic charm.

Height, 18 inches; length, 25½ inches.

H. YOSHIDA

55—A Village Street

The street of a village in twilight after a rain; the porch of an inn illuminated from within.

Height, 19 inches; length, 26 inches.

H. YOSHIDA

56—Springtime Moon

A maiden walking in the springtime moonlight that softly floods a meadow carpeted with masses of pink wild-flowers. Group of farm buildings in distance.

Height, 19½ inches; length, 26½ inches.

H. YOSHIDA

57—Springtime

The bank of the Sumida River; the highway embowered in blossoming cherry trees, their cloud of roseate white displayed in beautiful perspective along the curving water.

Height, 10½ inches; length, 14½ inches.

H. YOSHIDA

58—A Misty Day

Ferry-house under a pine-tree by a river, the air saturated with mist which softly tones the strong coloring of the azaleas in the foreground.

Height, 19 inches; length, 26½ inches.

H. NAKAGAWA

59—Tokio Bay

Junks at anchor in the calm dawn, a delicate haze softening all lines and veiling the distances.

Height, 16 inches; length, 25½ inches.

H. NAKAGAWA

60—Suzukawa Bank—Misty Morning

Loading a river boat. Very important work of the artist.

Height, 12½ inches; length, 18¼ inches.

OIL PAINTINGS

H. YOSHIDA

61—Dusk in May

A scene in the Berkshire Hills, Massachusetts. A pasture with clustered farm buildings nestling under wooded hills; a solitary lighted window bespeaking a cosy domesticity. In the middle distance a tall tree with sparse young leafage and an apple-tree in

blossom. The work combines a striking fidelity to depicted fact with an exquisitely poetical suggestiveness. The hushed solemnity of the evening calm; the clear and cool diffusion of atmospheric light at a mountain altitude; the vague, indeterminate colors of advanced twilight, positive only in the serene depths of the sky; the soft greens of the ground; the shadowy hanging woods of the hills touched with vanishing lights in lurking withdrawal—these are some of the qualities of an art that brings to Occidental methods the exquisite delicacy of an Oriental master-craft.

Height, 11½ inches; length, 17½ inches.

H. YOSHIDA

62—A Passing Shower

A solitary savin in a Berkshire pasture. A summer shower, passing through the valley, fills the early twilight atmosphere with a warm and pearly mistiness that almost veils from sight the hills beyond. Fireflies, dancing here and there, herald the coming evening. A picture of the simplest elements, but full of subtle interest—a spirituality of conception that expresses the soul of a landscape.

Height, 11¼ inches; length, 17½ inches.

63—The Widow

An unspeakably pathetic aspect of the spirit that dominated the souls of the Japanese people in the late war. A young widow is bearing to the household altar the sword and uniform of her husband, an officer killed in battle. These things have been sent home to her as the physical tokens of her well beloved; for her they take the place of his bodily remains in the simple commemorative ceremony held to honor his memory. Being alone, she does not wear the bravely smiling face that the custom of ages has made the mask of grief for her people. Nevertheless, she betrays no sorrow for her loss, only the sweet pensiveness that abides with tender memories. Knowing well that there can be no physical reunion, she is yet confident that the presence of her dear one's belongings means a meeting in the spirit; in the gentle purity of her soulfully illuminated face there is to be read an absolute confidence that in this moment their souls are joined in intimate communion, no barrier between them. The strikingly modern and Occidental treatment of the subject, realistically conceived in its perfect mastery of the medium employed—superb modelling, vigorously confident technique—is finely subordinated to an exquisitely developed idealism, a twentieth-century interpretation of the same Jap-

anese sensitiveness to the "eternal womanly" that of old inspired the ineffable conceptions of the divine Kwannon. Here there is no trace of emotional stress, no overwrought emphasis of a passion, lest its meaning might fail to be caught. The finely balanced restraint of the artist's rapport with his theme makes this simple figure a dramatic creation of rare power. As an epitome of conjugal love and devotion it takes rank with the symbolizations of maternal affection embodied in the finest madonnas of our Occidental art.

Height, 41 inches; width, 26½ inches.

K. MITSUTANI

64—A Drowsy Maid

A girl, sleeping on a veranda in the early morning, has just been awakened and struggles against her drowsiness. In her lap, fallen from her hand, are some althea-blossoms. In both body and face the transition from sleeping to waking, as the will resumes control of the dormant faculties, is capitally expressed. The cool light of dawn gives a dominant bluish tone to the picture.

Height, 31 inches; width, 23 inches.

K. MITSUTANI

65—An Autumn Garden

A child stands amidst chrysanthemums admiring the delicate beauty of an anemone just plucked. A strong, full-bodied breadth of painting; rich contrasts of color-masses, from lavenders and pale yellows to the warm splendor of orange-hued clusters; an expanse of autumnal green meadow in the full sunlight beyond.

Height, 26½ inches; length, 42 inches.

H. YOSHIDA

66—Lotus at Dawn

A pool with lotus flowers at the verge of a swamp. The light of the summer dawn gleaming through the woods beyond and glorifying the morning haze that pervades the landscape.

Height, 19½ inches; length, 39½ inches.

H. YOSHIDA

67—Upland Pasture

A horseman riding across the grassy fields of the foothills of a mountain range in Shinano curtained by low-hung clouds that betoken rain in the distance. The foreground is gay with mid-summer wild flowers.

Height, 27 inches; length, 47 inches.

K. MITSUTANI

68—Dawn on the Tone River

In the middle distance a solitary boatman steers his craft in its gliding course along the calm stream. In the right foreground the boats by the bank in the dim shadows produce an effect of morning slumber in the unbroken stillness.

Height, 9 inches; length, 12½ inches.

K. MITSUTANI

69—Early Autumn

Japanese farmer washing his turnip crop.
Children emerging from the grove in back-ground.

Height, 23 inches; width, 17 inches.

M. KOSUGI

70—Iris Pool

White duck swimming on an iris pond sheltered by old forest trees.

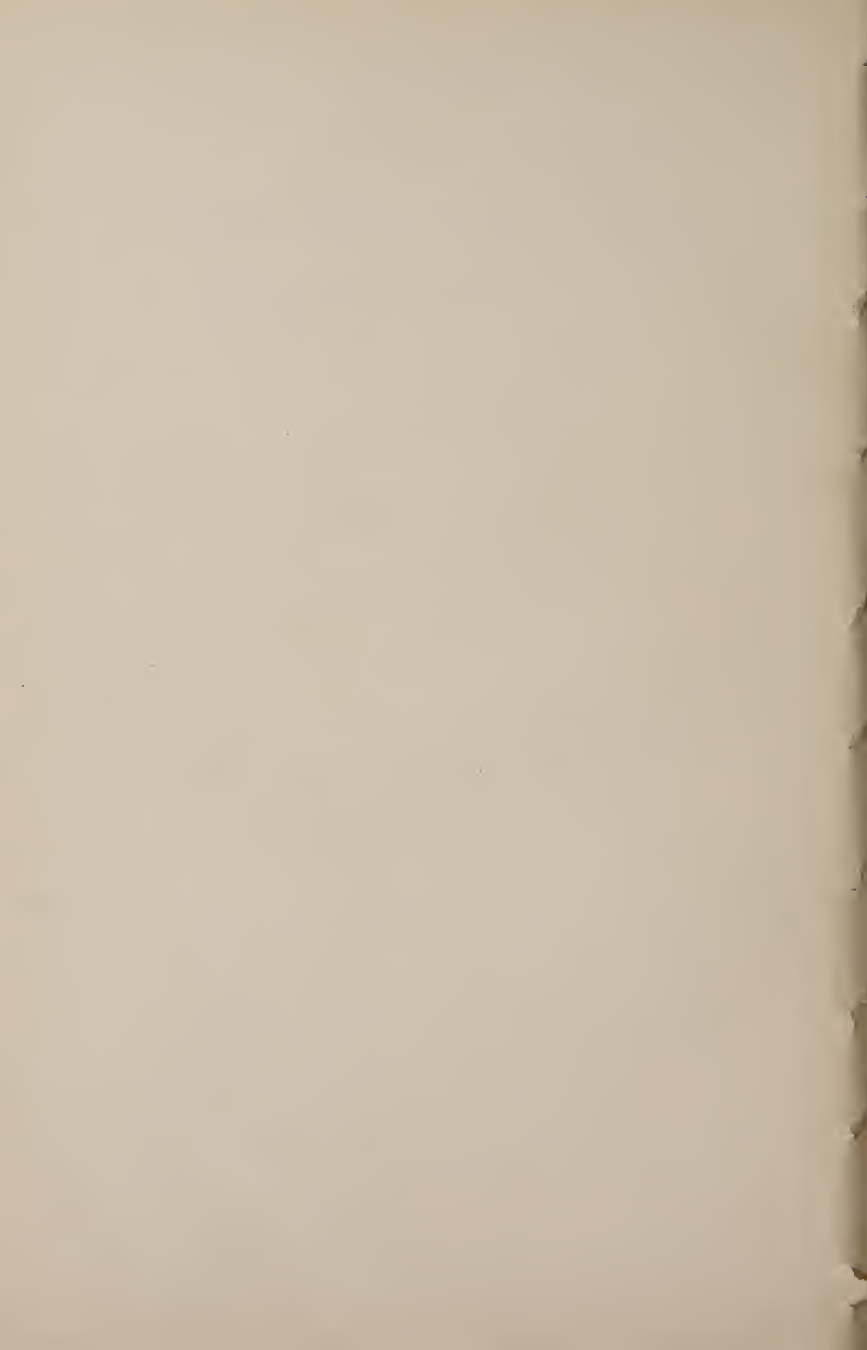
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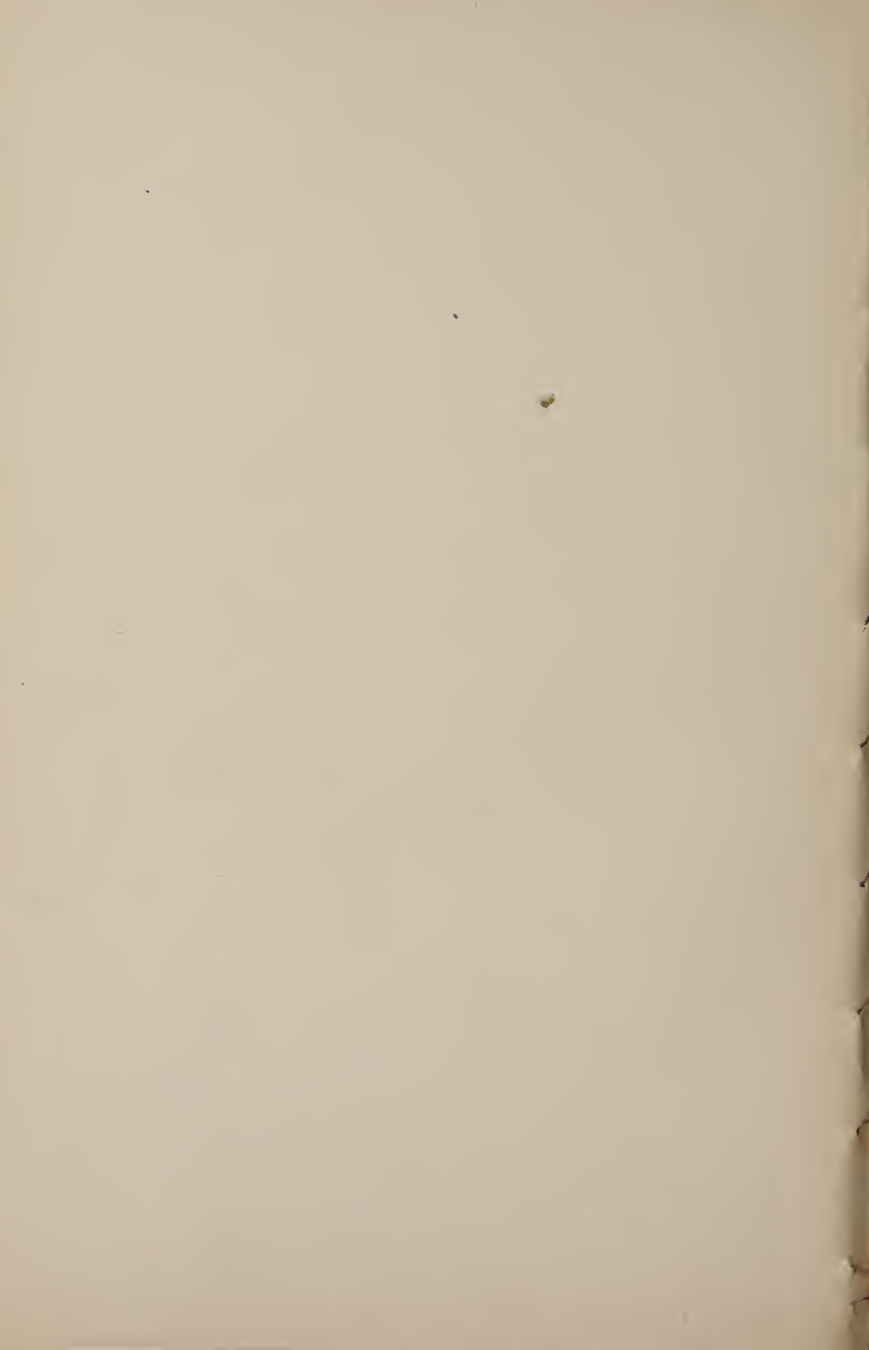
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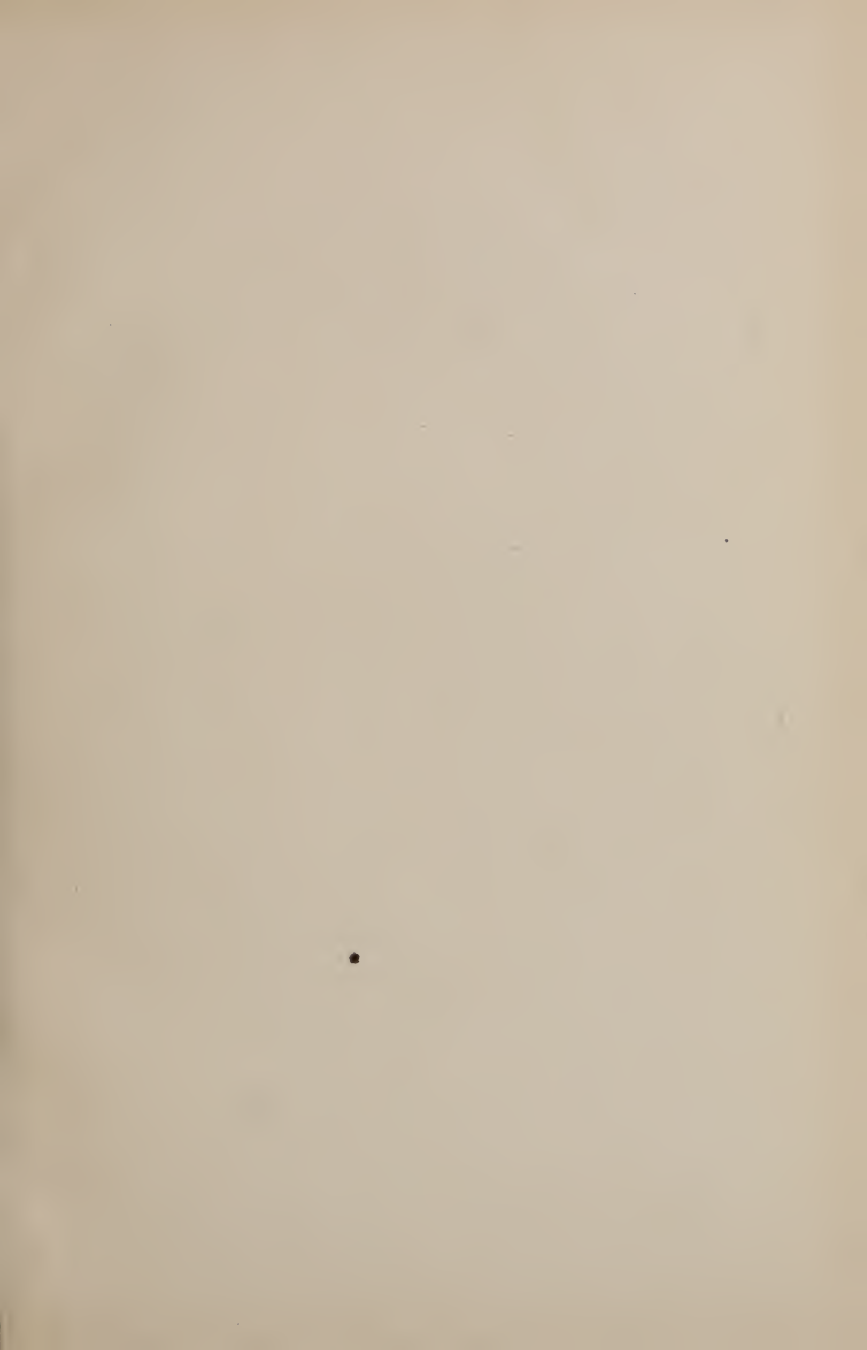
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THOMAS E. KIRBY,

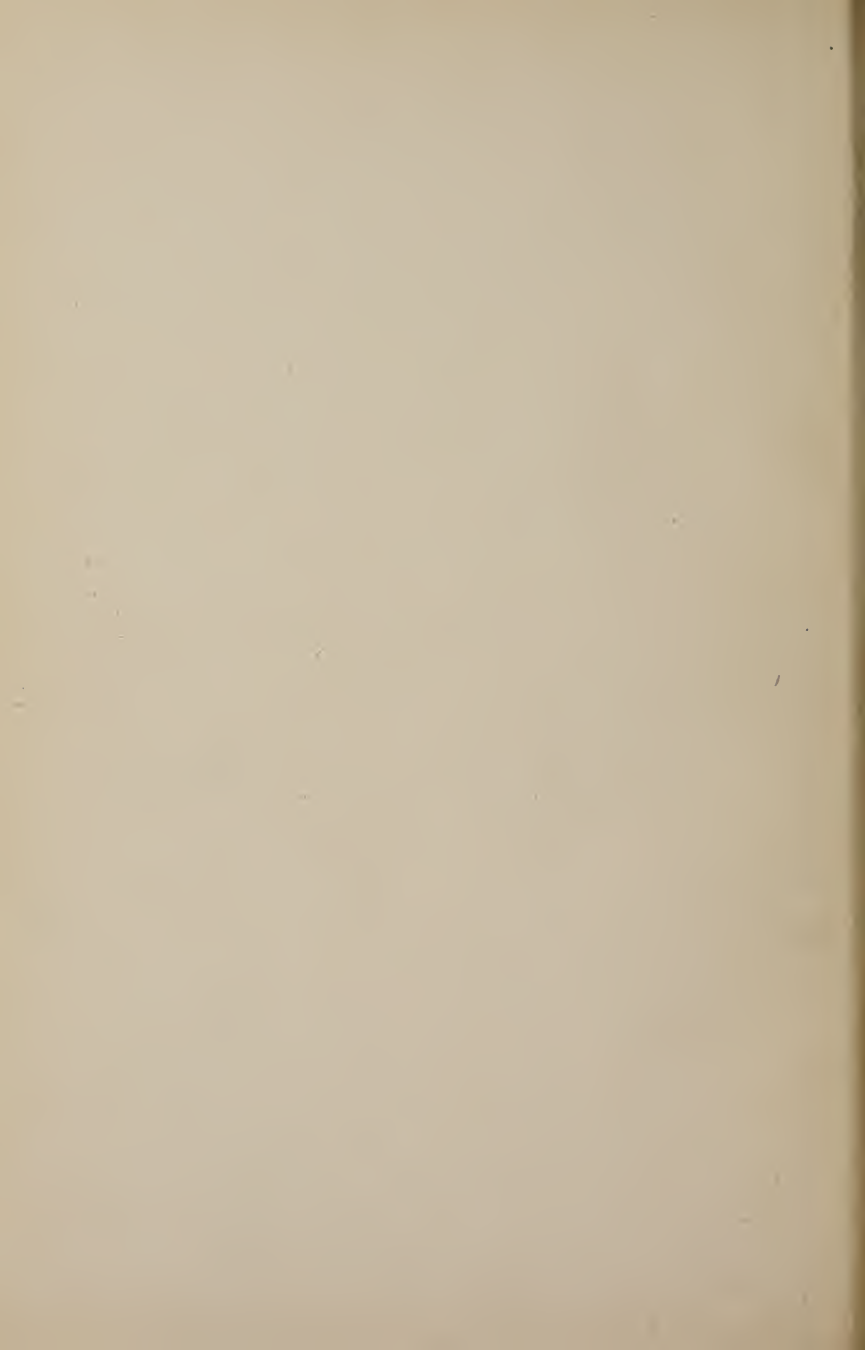
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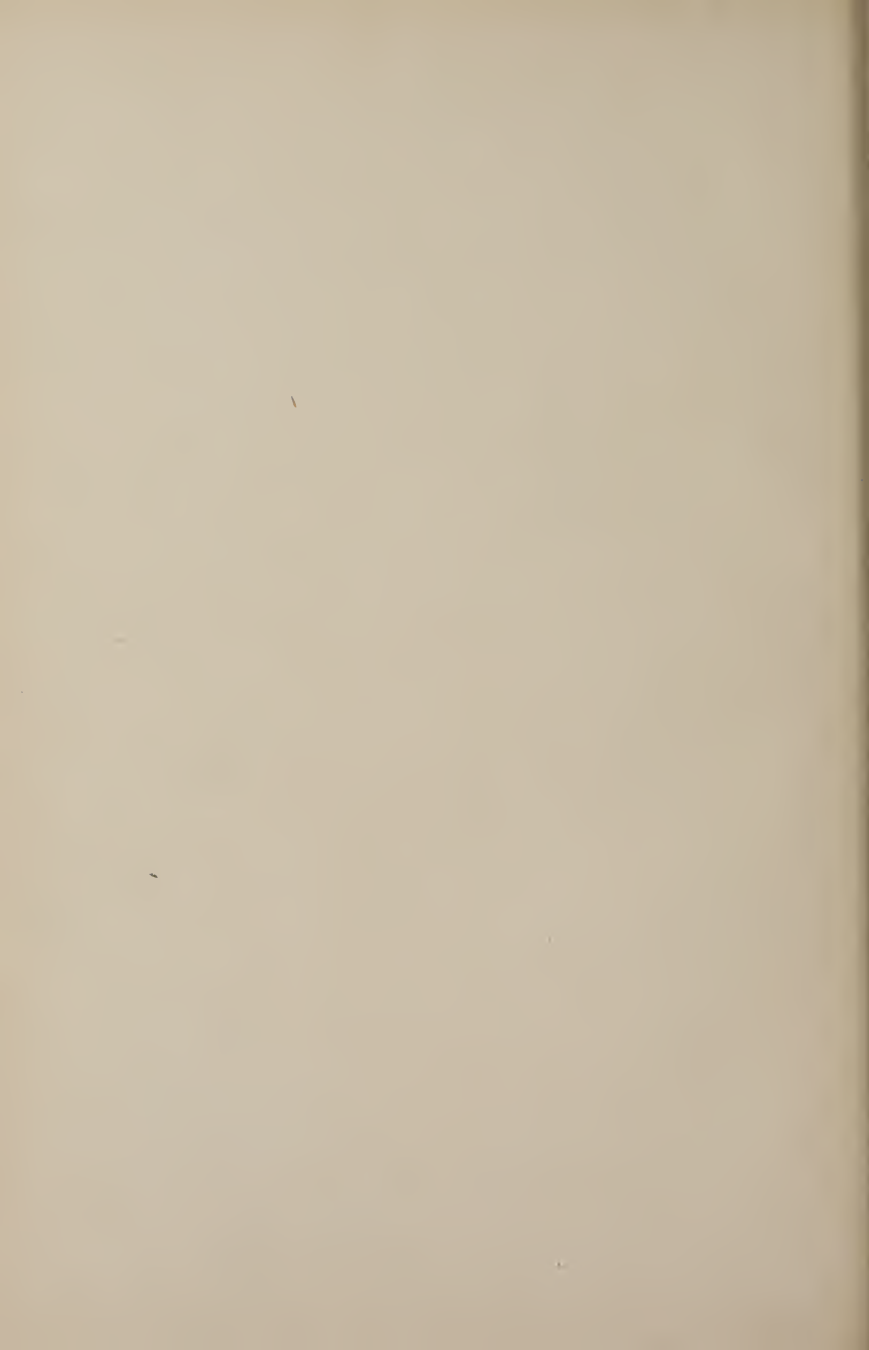


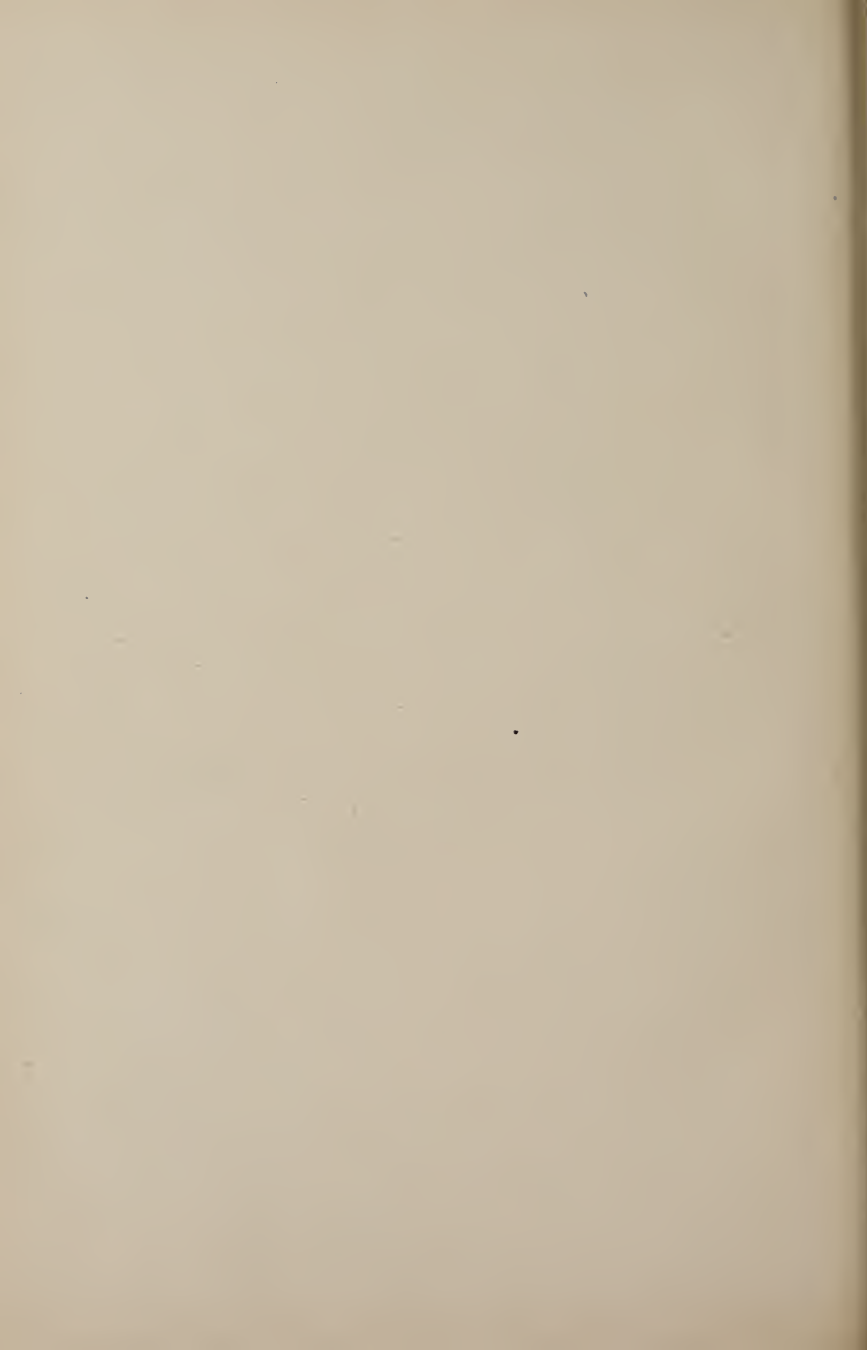




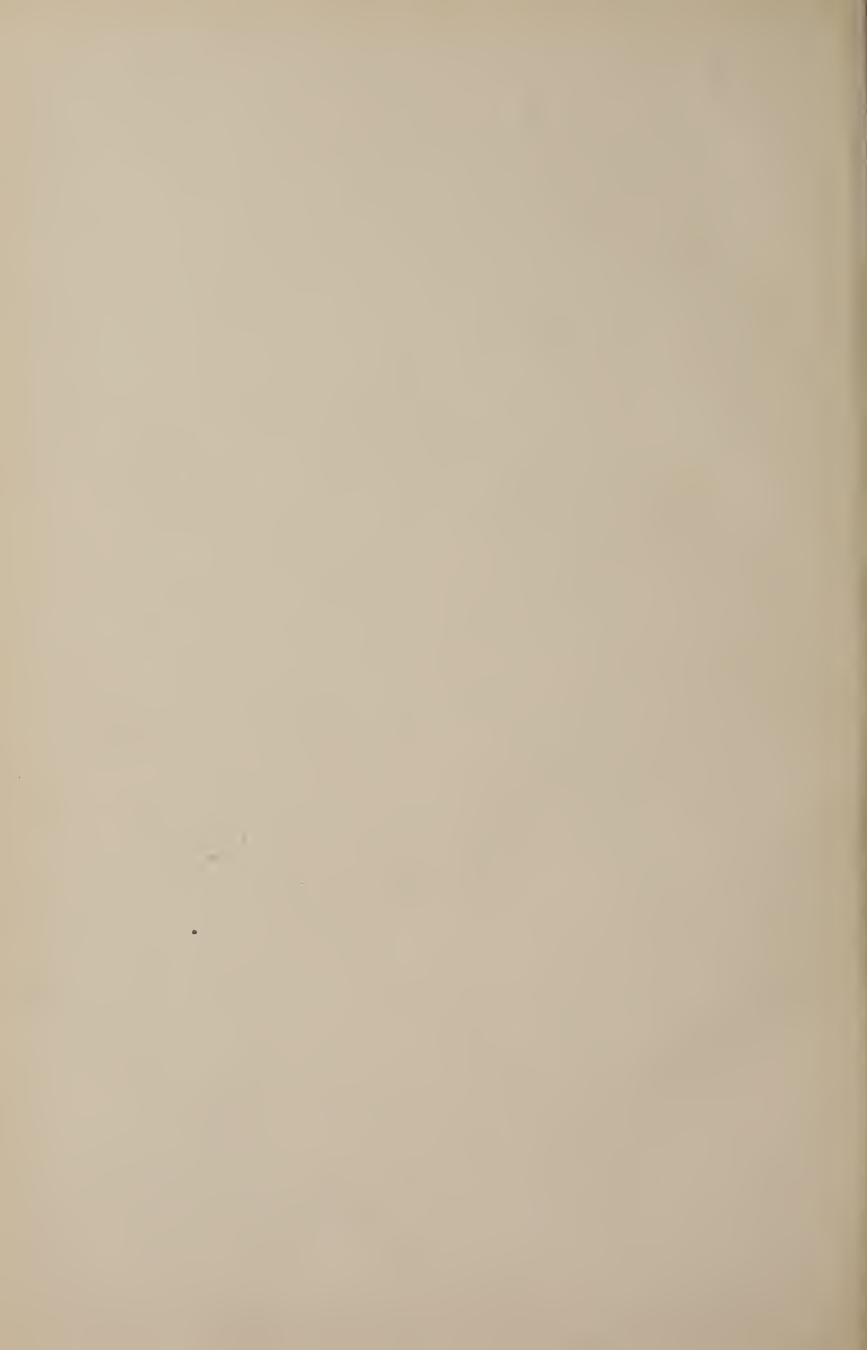
















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